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CARNEGIE

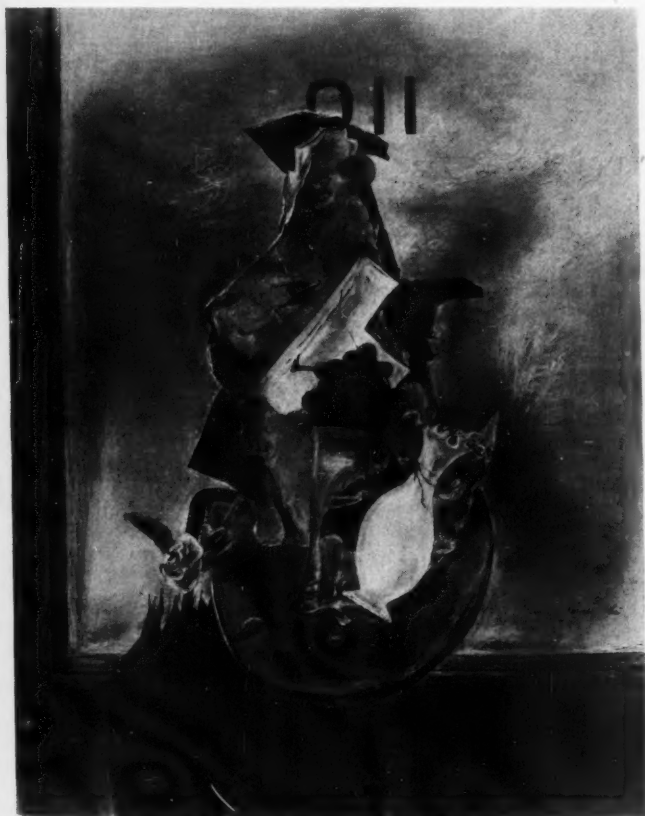
MAGAZINE

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VOLUME XVIII PITTSBURGH, PA., OCTOBER 1944 NUMBER 5



ROOM 110 By YASUO KUNIYOSHI

Awarded First Prize of \$1,000

"PAINTING IN THE UNITED STATES, 1944"

(See Page 143)

THE CARNEGIE MAGAZINE

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VOLUME XVIII

NUMBER 5

OCTOBER 1944

Believe me, lords, my tender years can tell
Civil dissension is a viperous worm
That gnaws the bowels of the commonwealth.
—HENRY VI, Pt. I

—E.D.

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at 8:15 o'clock, and every Sunday afternoon at 4:00
o'clock.

MARSHALL BIDWELL, Organist

—E.D.

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A SOLDIER

If I should die, think only this of me:
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made
aware,
Gave, once, her flowers to love, her ways to
room;
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.
And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by Eng-
land given;
Her sights and sounds; dreams happy as her day;
And laughter learnt of friends, and gentleness,
In hearts at peace, under an English heaven.

—RUPERT BROOKE

A TOUCH OF HOME IN HAWAII

Cpl. Donald Wilkins, a former student in the Music School at Carnegie Tech, and now an assistant to the Army Chaplain stationed in Honolulu, in writing to a member of the Tech faculty says:

"By the way, they have copies of the CARNEGIE MAGAZINE in the Honolulu Library, and also a few copies of Dr. Dorian's book, a touch of home to me!"

THANK YOU, MR. DANVERS

THE CARNEGIE MAGAZINE reports that Dr. Casper P. Koch, the well-known organist, has presented a musical holograph to the Carnegie Library. Upon reading this announcement, I was all set to go out and hear it play a couple of records, but decided to consult a dictionary first and make sure what a holograph is. It turns out that a holograph isn't a record machine at all, but "a document, as a letter, deed, or will wholly in the handwriting of the person from whom it proceeds." In this case, a manuscript copy of an organ composition written in 1903, and given to Dr. Koch in 1937, by Wilhelm Middelschulte, one of the great organists of his time.

—FROM PITTSBURGHESQUE

SCHEDULE OF EXHIBITIONS

DEPARTMENT OF FINE ARTS

OCTOBER 12—DECEMBER 10

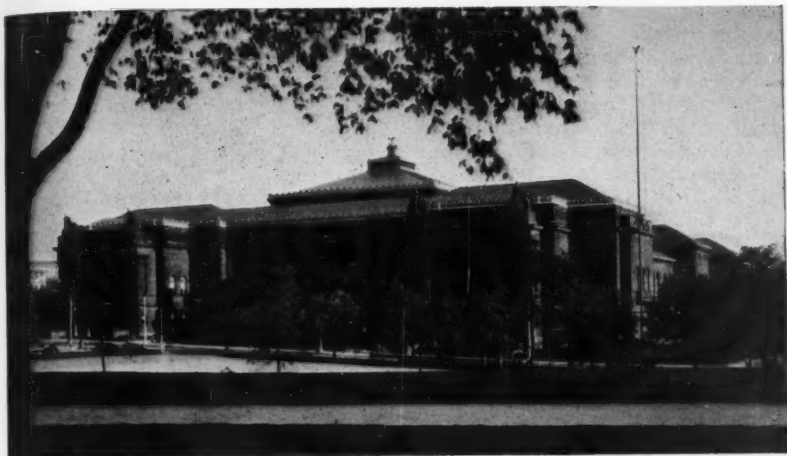
Painting in the United States, 1944.

OCTOBER 12—DECEMBER 31

Exhibition of Current American Prints.

To be a well-favoured man is the gift of fortune,
but to write and read comes by nature.

—MUCH ADO ABOUT NOTHING



THE CARNEGIE INSTITUTE

FOUNDER'S DAY 1944

THE annual celebration of Founder's Day was held this year on Thursday evening, October 12, in the Carnegie Music Hall, at 8:15 o'clock. The platform was decorated in a seasonal manner, with ferns, autumn leaves, and yellow chrysanthemums; and two high standards of white chrysanthemums, dahlias, and gladioli were at the back of the stage behind the speaker's row. Flags of various allied and neutral nations added a colorful note to the Music Hall, with the American and Canadian flags in the places of honor. On the stage with the trustees were their special guests, including The Honorable Leighton McCarthy, K. C., Canadian Ambassador to the United States, who was the speaker of the evening, and Dr. Erdman Harris, who delivered the invocation.

William Frew, President of the Carnegie Institute, presided, and opened the program by asking the audience to stand and sing *The Maple Leaf Forever*, followed by *The Star-Spangled Banner*, which is according to the recognized traditional courtesy and custom when

the anthems of two countries are sung. At the conclusion of the singing, Mr. Frew introduced Dr. Erdman Harris, Headmaster of Shady Side Academy, who pronounced the invocation, as follows:

DR. HARRIS: O God, Our Heavenly Father, to whom to turn is to rise, from whom to turn is to fall, in whom to abide is to stand fast forever, we ask thy blessing on all those who are fighting and laboring to bring peace through victory to this war-torn world, on all those nations which have risen in defense of liberty and decency, and especially on the men and women of the United States and Canada who are standing shoulder to shoulder at this hour.

Comfort those who mourn, fortify those who are wavering, strengthen the weak, guide the strong, give faith to the faltering and hope to the discouraged. Brood over the councils of the nations, that a cessation of strife may bring an assumption of responsibility, to heal and build and bless.

We bring before thee this night the cause of learning in our land. Thou hast offered us truth, the truth by which we live, the strange and thrilling truth about this mysterious universe in which our little lives are set. So often we have turned our back on truth and have accepted falsehood or the half-truths which are just as damaging. Forgive us, and dedicate us all to the honest clarity of the things that are so, that we and all those engaged in learning and teaching may help to awaken a love of truth, a devotion to duty, and a passion for beauty which will enrich our community and our nation, and with them our sister nations and the troubled world.

Be with us and bless us. Amen.

Following the invocation, *The Omnipotence* by Schubert was sung by Viola Byrgerson, Pittsburgh contralto, with Kathryn Brose at the piano. After an encore, Mr. Frew introduced the speaker of the evening, as follows:

THE PRESIDENT: It may be that there are some here tonight who will notice an apparent discrepancy between last year's program and the one for this evening. Last year it was stated to be the forty-sixth Founder's Day, and this year you may see that we call these exercises "the forty-eighth anniversary of Founder's Day." Both are correct, as there were two years—namely, 1906, during the time the building was being remodelled, and 1932, when, for what appeared to the trustees to be good and sufficient reasons, no celebration took place. So this year we are celebrating the forty-eighth anniversary of Mr. Carnegie's great gift and all that it represents to the citizens of Pittsburgh first, and, more generally speaking, to the country as a whole. It is an occasion on which we may well pause and unite in being grateful for what Andrew Carnegie did and what he by his example led others to do.

As I look over the audience this evening, I am struck by the thought

that many of you, at one time or another, and for many different reasons, have had occasion to cross that long and unguarded border that separates us from our northern neighbor, the Dominion of Canada. Some of you have undoubtedly gone there for pleasure and recreation, and some for many other causes, and I am sure all have had good reason to be glad in their hearts that so near to our homes there is such a friendly and charming country. It is one whose life corresponds so intimately to the pattern of our national life, yet at the same time one that has a distinctly different and old-world flavor. In peace and in war for so many generations we have followed the same path, from the days of early pioneering and expansion down to the present. Our two countries were probably first brought more closely together back in the terrible days of the First World War, and who that can remember those days does not still thrill at the names of Ypres, Passchendaele, Vimy Ridge, and many other bloody battles in which the men of Canada played such an heroic part? And now, after so many years, we are again united in the common enterprise of overcoming the forces of evil. Our troops landed together on June 6, D Day, a date which will long be remembered, and even at the present moment are fighting side by side in France.

Tonight we have as our guest of honor the distinguished and first ambassador from that country. He is a gentleman who has had a wide experience in the law, in business, and in public affairs. He has seen much of American life and has many interests of a personal nature in our country. It is said that when the question of a new representative from Canada was put to President Roosevelt, his reply was, "I don't care whom you send so long as it's Leighton McCarthy." Ladies and gentlemen, it gives me great pleasure to present The Honorable Leighton McCarthy, the Ambassador of Canada to the United States.

CITIZENSHIP AND POSTWAR WORLD ORGANIZATION

By THE HONORABLE LEIGHTON MCCARTHY, K.C.
Canadian Ambassador to the United States

IT may be that there is some truth in the allegation that we North Americans tended before the war to take our citizenship—national and international—too much for granted, and to accept both its privileges and its responsibilities too lightly. Resting to some extent upon the comforts and benefits that had been provided by those who came before us, we were inclined to look upon citizenship as something that was exercised mainly upon voting day—and even then not too enthusiastically or conscientiously. If we entered a polling booth every few years, stood at attention at the playing of the national anthem, and dug rather reluctantly into our pockets to pay up our taxes and subscribe to the occasional charity, we believed that we were fulfilling our national obligations.

Then we saw, to our numbed amazement, how easy it was for the peoples of other nations to lose their citizenship—their liberties and their rights—first, by smooth words and an appeal to lazy thinking, and then, by fire and sword. There were citizens who went to sleep as free men and awoke as slaves; so fast did this monstrous destroying thing, against which we are fighting now, stalk across the world. We began to realize that the mere act of automatically going through the motions of citizenship was not enough.

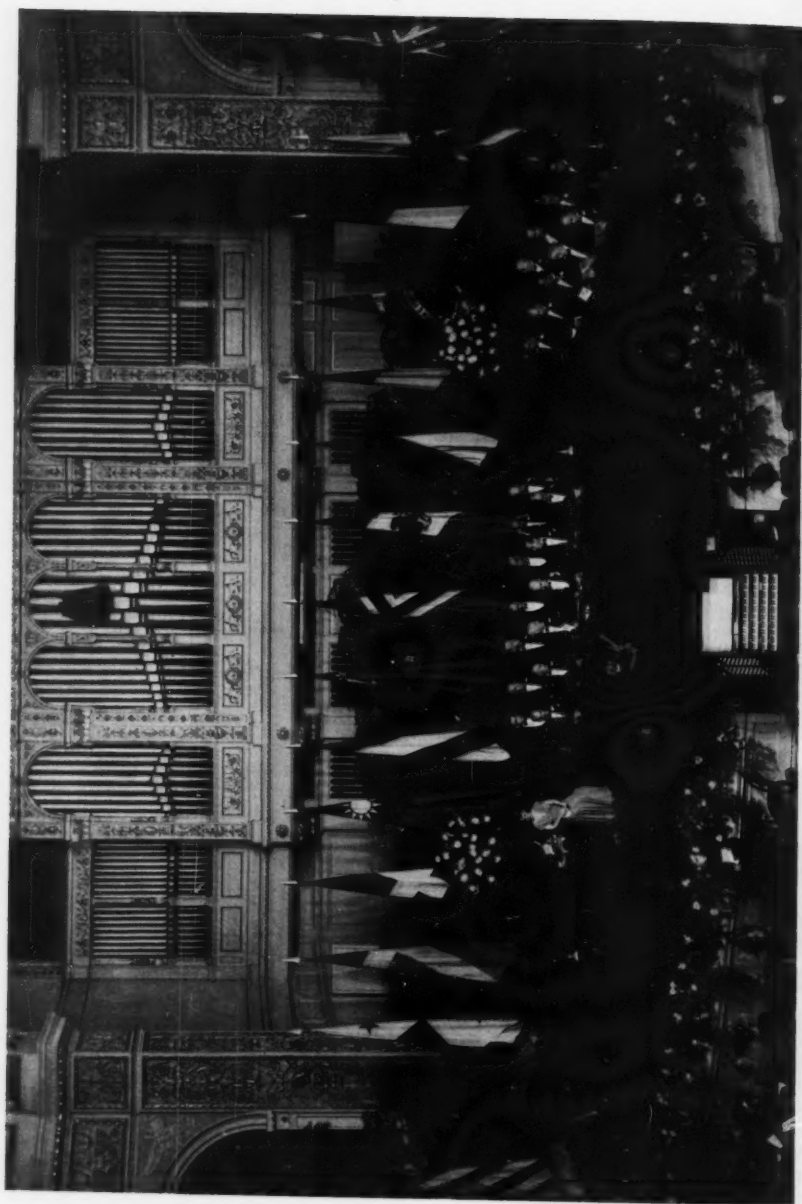
We have learned—at least, I hope we have learned—that freedom depends not merely on refusing to act as bad citizens, but far more on thinking and working and living as good citizens. We know now that a tax receipt is no longer a certificate of civic virtue. The shocks and sacrifices of war have driven home to us the deeper meaning of love of country. But they have also shown us

that those underlying principles of citizenship which you in the United States and we in Canada have followed and which have enabled us to push back our frontiers and build our scattered pioneer settlements into great social, economic, and political communities, are still part of our national characters.

I think we have proven in these years of blood and struggle—proven both to ourselves and to the world—that there is nothing fundamentally wrong with us. You and we have been able to meet the challenge of our times because self-interest became second to the interest of the state. When that happened you and we were able to muster all our latent power and vigor, which had all along been there waiting to be released.

The challenge of peace, however, to good citizenship is often even more difficult to meet than that of war. The pressure does not seem so great, nor the penalty of failure so disastrous. The white heat of a great resolve often cools into apathy and selfishness once the victory is won. Those qualities are the very negation of good citizenship. Discord, disunity, reaction, and revolution all feed on them. So I plead tonight that we should apply to the national and international problems of that postwar world which is almost upon us, the vigor, determination, and good sense which we have found essential in building our two North American countries and in maintaining them against their foes within and without.

The core of our problem now is how to create a postwar world order which will free the sons of those who fight today from the fate of their fathers and their grandfathers. One more world war in this twentieth century, and the



FOUNDER'S DAY PLATFORM

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world might indeed at long last win unity and peace. But it would be the sullen unity imposed by a world conqueror or the peace you find in a cemetery.

For this reason citizenship today must be far more than loyalty to a city, state, or province, or even a nation. It must include loyalty to a world of free states, because without this wider loyalty, the narrower, more intimate, more appealing loyalties to the people and things closest to us will be lost and frustrated in a welter of recurring bloodshed. If we do not learn that lesson and apply it, our victory in this war will be as dust and ashes. For the terrific price of victory we shall get only the bitter fruit of disillusionment. That, or so it seems to me, is the great international test that our citizenship will soon have to meet.

It would be presumptuous for me, as Canadian Ambassador to the United States, to discuss the contribution which citizens of the United States might make to the establishment of a new world order of stability and security. You might, however, be interested to know the special if modest contribution which I, as a Canadian, think that Canada can make.

Until recently we were merely a dependent colony. We have grown in status and in stature until we are now an important North American nation. But we remain of our own free will members of a group of British nations which have evolved, in the British way, from what was once a centralized British Empire. There is no going back on that evolution. The principal member of this group is a great power in her own right. Our free but close association with her brings us into direct contact with the main stream of world developments in a way which might not happen if we were not so situated.

Canada is thus an intermediate power and knows at first hand the problems of intermediate and small powers. By our membership in the British Commonwealth, by our intimate relations with

the United States, we also know the problems of great powers. For this reason, we Canadians have been following with a special interest the conversations that have been taking place at Dumbarton Oaks between the representatives of those four powers on whom the postwar structure of peace must mainly rest: the United States, the Soviet Union, the United Kingdom, and China. We know that if those powers can closely co-operate to ensure peace and promote prosperity, the rest of us can look forward to the future with confidence. We know, also, that if they cannot so co-operate, it will make little difference if the other states swear eternal friendship and sign pacts of mutual defence.

Let us not deceive ourselves. Unless Americans, Britishers, and Russians can get along together, there can be no freedom from fear. If that is true—and who can deny it?—then those in any country or in any position who poison relations between those peoples by sowing the seeds of suspicion, prejudice, and misunderstanding, are playing the devil's game. They are false to the ideal of peace and traitors to their own countries.

It is because I feel so strongly about this that I welcome the measure of agreement reached at Dumbarton Oaks. That agreement was neither final nor complete. But it was an encouraging first step—and a very long first step at that. Let us not minimize the value of that step by impatience or captious criticism.

As Mr. Churchill said in the British House of Commons a fortnight ago, speaking of the Dumbarton Oaks discussions:

"There is no doubt that a most valuable task has been discharged. The whole scene has been explored and many difficulties have been not merely discovered, but adjusted. There are, however, still more important questions outstanding, and we ought not to be hurried into decisions upon which united opinion by the various govern-



THE HONORABLE LEIGHTON MCCARTHY

ments responsible is not at present ripe. Whatever may be settled in the near future must be regarded as a preliminary, and only as a preliminary, to the actual establishment in its final form of the future world organization. Those who try in any country to force the pace unduly will run the risk of overlooking many aspects of the highest importance, and also by imprudence they can bring about a serious deadlock."

The first essential, then, is to get the great powers to agree on a system of postwar collaboration. But in this system, all peace-loving powers, great and small, must be included.

This poses a problem, in the new international organizations that are being set up, of division of responsibility between the great states, the intermediate states, and the small states. This problem must be solved. It cannot be met by a simple division of the sixty or so states of the world into three, four, or five great powers and the rest. Such a simple division is unreal and even dangerous.

The great powers are called by that

name simply because they possess great power. Even as far as military power is concerned, the other states of the world possess power—and therefore the capacity to use it for the maintenance of peace—in varying degrees, ranging from almost zero, in the case of the smallest and weakest states, up to a military potential not very far behind that of the great powers. Moreover, the power which is necessary for the preservation of peace is not merely military, it is also moral and economic.

Thus, to speak of one or two of such nations by way of illustration: Norway possesses power because of its importance as a great maritime nation; Brazil possesses power because it is a rich source of strategic materials; Canada possesses power, not only because of its military potential, but also because it has proved in this war that it is a very substantial arsenal of democracy. The willing co-operation of the so-called lesser powers is thus essential if peace is to be maintained.

On the one hand, authority in international affairs must not be concentrated exclusively in the largest powers; every state, no matter how small, must have the right to some participation in every decision which affects it. On the other hand, authority cannot be divided equally among all the sovereign states of the world, great and small, or all effective authority will disappear.

In determining what states should be represented on the World Council with the great powers, and what states should serve on the governing bodies of the various specialized international organizations, the government of Canada has more than once suggested that the problem might best be solved by applying the functional principle of membership and control to new international bodies. This simply means that the main control of an international body shall be centered in those countries, large or small, which are most important in achieving the objects for which that particular body is

set up. There would thus be established a real relationship between power and responsibility. The value of this suggestion of Canada's is becoming increasingly recognized by other nations. It is a contribution which arises out of our own experiences and necessities.

Canada's problems defy solution on a narrow nationalist or even on an exclusively regional basis, as it seems to me do yours also. Narrow nationalism certainly should not inspire the policy of a country which depends as much as Canada does on international trade. Likewise, under any regional system we would belong to so many regions that we might as well belong also to a universal system. We are now accustomed to thinking of ourselves as a North American nation as well as a member of the British Commonwealth. Before the war we were beginning to realize that we were a Pacific nation as well as an Atlantic nation.

Finally, as the result of developments in the air, it has become clear that we are also a northern nation; that, in company with the Soviet Union, the United States, and the Scandinavian countries, we surround the rim of that vitally important area of the air age—the Arctic Ocean. With our northern neighbors we are guardians of the air bridges connecting Asia and Europe with North America. Therefore, the regions to which Canadians belong are so many and so widespread that in a very real sense "the world is our parish." For us there can be no isolationism.

The hard facts of geography have driven home to us that, whether we like it or not, Canadians are citizens of a country whose interests are worldwide. For that reason, if for no other, a parochial Canadian attitude toward world affairs, a parochial North American or inter-American attitude, a parochial British Commonwealth attitude—none of these fits the realities of Canada's present position in the world. We are Canadian citizens; we are British subjects; we are North Ameri-

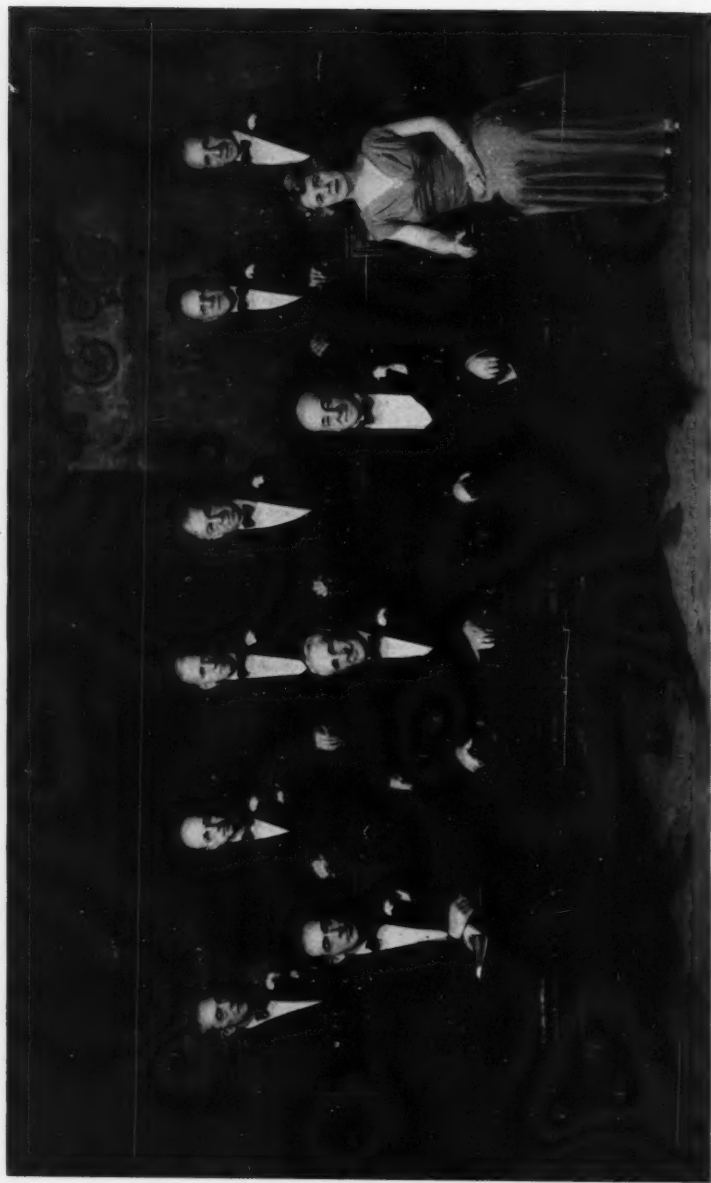
cans; we are members of the United Nations; we are citizens of the world. We have to get the best, not the worst, of all these things.

Take our North Americanism. There are some in Canada who see in it merely an adaptation of the parable of Jonah and the whale. Well, we haven't been swallowed yet; and even though we are certainly on very friendly and even intimate terms with the American whale, we don't expect to be a meal for it.

Our relations with the United States are indeed based on good international citizenship. They are, I think a contribution of real value to the development of a new world order. The co-operation between us—so close during the war—will, I hope, be maintained and even developed further in the postwar years that are ahead of us. It should be to our mutual benefit, provided it recognizes the complete independence of both its parts.

This means the abandonment on your part of the archaic view that Canada is a dependent colony under the domination of Downing Street; abandonment on our part of some of the super-sensitiveness which suspects in every United States glance northward a design against our cherished independence.

This independence does not, however, mean to us the giving up of our position as a free state in the British Commonwealth of Nations. We feel, in fact, that our position in that group, along with our position in North America, gives us the opportunity of making a special contribution, not only to the cause of Anglo-American relations, but to the developing ideas of world organization. We have, I think, learned in our British Commonwealth group how to reconcile freedom and independence with co-operation and interdependency, how to reconcile equality of status with inequality of stature. These are lessons which will have to be learned on a world-wide basis if world organization and co-operation are to be effective.



FOUNDER'S DAY GROUP 1944

Dr. Erdman Harris
Augustus K. Oliver

Hon. Leighton McCarthy
Moorhead B. Holland
Marshall Bidwell

William Frew
Cornelius D. Scully

Viola Byrgeron
Roy A. Hunt
William S. Moorhead

I suggest to you again—as I have before suggested—that all history, and especially the history of the last twenty-five years, proves that unless international organization and international co-operation can be made effective, we cannot escape from the tragedy and futility of war. That is why I welcome—as I am sure all men of goodwill welcome—the steps that are being taken to bring the nations close together in the postwar world.

I have mentioned the most important of these steps—at Dumbarton Oaks. But there have been others, notably in the fields of relief and rehabilitation and of food and agriculture. Canada has been privileged to play a worthy part in these developments. In doing so, she has the wholehearted support of her citizens, because they know that both on grounds of high idealism and of self-interest these developments deserve such support.

Canada looks forward to the realization of the ideals of the Hot Springs Food Conference—enough of the right kind of food for all people—because she is one of the great food-producing and food-exporting areas of the world. So, we have followed with much interest the work of the United Nations Interim Food Commission in Washington, which grew out of Hot Springs, of which Mr. L. B. Pearson, Minister at the Canadian Embassy in Washington, was Chairman; and we will undoubtedly support the Permanent Food and Agriculture Organization which that Commission has just submitted to the governments of the United Nations.

Canada also strongly supported the government of the United States when it suggested the formation of the United Nations Relief and Rehabilitation Administration—commonly called UNRRA—now so ably led by its Director General, that distinguished statesman and humanitarian, Governor Herbert Lehman. We Canadians were most gratified, first, by the choice of Montreal as the meeting place for the second session of the UNRRA Council,

and, secondly, by the selection of Mr. L. B. Pearson as its Chairman. We were all proud of the diplomatic manner in which he so successfully discharged his responsibilities. His zeal reflects the feeling of our citizens who believe in this work of relief and rehabilitation, not only because it appeals to their hearts, but because also it appeals to their minds.

UNRRA is no mere charity; it is based on the only principle that is worthwhile—self-help. It recognizes that just as a world cannot exist half-slave and half-free; so a world cannot exist half-sheltered, half-destitute; half-starving, half-fed. We are helping ourselves when we help the liberated victims of war. That alone would justify our support for UNRRA. But we should support it for other reasons than this. As Mr. Pearson, speaking as the Chairman of the UNRRA Council, said in Montreal:

"If UNRRA, which appeals to the heart of man on the highest levels of compassion and justice, and to his mind on a realistic basis of enlightened self-interest—if UNRRA cannot become an effective and successful international agency, then, believe me, there is little hope for international co-operation in other fields.

"But without that co-operation we cannot escape from the troubles and tragedies of our times. So UNRRA must not merely do its job well; it must do it so well that it will give heart and courage to the governments who, slowly but steadily, are building up the international structure of peace; so well that it will, by its example, bring hope to men and women who, if that structure falls, will again be crushed beneath its ruins."

To avoid this fate, we must work for peace as hard as we have worked for victory. There is no other way; no easy road to security. But because the task is not easy, there is no reason for despair. What we have done nationally, we can hope to do internationally.

The task of building and maintaining

world order is, in fact, not too far removed from the task of building and maintaining the American and Canadian nations. Thus we know from our own experiences in the task of nation-building something of the essential nature of the task which now must be performed by the nations of the world—the task of creating a world order.

International economic policies must be agreed to, which will be in the general interest and tolerable to the separated and widely differing economic regions of the world. A *modus vivendi* must be found under which peoples of different cultures, languages, races, and religions can live under the same roof, the dimensions of which are continually shrinking. The new world state must be not merely a police state—one which does no more than attempt to maintain order. It must embody a dynamic idea and ideal.

We know that the task of creating a world order will be tough and endless, that it will involve drudgery as well as drama, that, if the new world order is to grow surely, it must grow slowly. There will be milestones along the way, but this will not matter if these are milestones of advance and not retreat. In this progress toward a nobler conception of international living, toward international citizenship, the United States and Canada have played a part in the past. Our countries will, I hope, play a greater part in the future.

I have spoken at length on what seems to me to be a necessary contribution to the solution of the problem of how to create a new world order of security—a contribution which arises out of our experiences and necessities in building and maintaining a nation.

May I, in conclusion, speak more as a North American than as a Canadian.

Victory over our enemies is within our grasp. That victory, which will have been purchased by blood, and sweat, and tears, will give us a brief opportunity to remold the world a

little closer to our heart's desire, to make it a world fit for decent, kindly people to live in. The opportunity is great, perhaps the greatest that has ever faced mankind. So, too, will the effort be great which is required to take advantage of that opportunity.

It is for us, the living, to make that effort, even though we are tired in mind and body after so many weary years of war. We cannot plead emotional, mental, or physical exhaustion as an excuse for relapsing into easy ways. Our fighting men have frequently been utterly exhausted, but they have gone on fighting and have snatched victory out of the jaws of defeat. Nor can we plead as an excuse for doing too little and that too late, our bitter memories of the disenchantment which followed the high hopes of twenty-five years ago.

During that war our fighting men, in the ebb and flow of battle, often had high hopes prove fruitless, but the war would never have been won if they had allowed temporary setbacks to take away from them their determination that ultimate victory could and would be attained.

I do not suggest that the task which lies before us is easy. Nothing can be more dangerous to peaceful progress in international organization than the illusion that it is just a step from the foxhole to the millenium.

The first stone in the foundation of peace must be our awareness of the difficulties and delays in building the structure. There must, however, be a distinction between caution and cowardice. Victory in war is won by a judicious mixture of caution with a willingness to run great risks for great objectives. Victory over war can be won if we do not permit an excess of caution to prevent us from running risks in order to achieve the supreme objective of a free world, free from the threat of war.

This being a celebration of Founder's Day, the anniversary of Andrew Carnegie's gift to the City of Pittsburgh, may I suggest that in the consideration

of and the planning for the things to which I have referred, it might be well could there be instilled into the thoughts, and minds, and actions of those who are charged with such responsibilities some of the strength and virtuous characteristics of that great Scotch-American.

At the conclusion of the ambassador's address, Dr. Marshall Bidwell, Organist and Director of Music at the Carnegie Institute, played *Marche Slave*, by Tchaikovsky. Mrs. Byrgerson then sang another group of songs, singing as an encore the highly appropriate *Battle Hymn of the Republic*, with Dr. Bidwell at the organ.

Mr. Frew then announced the prizes that had been awarded by the Jury in the annual exhibition, "Painting in the United States, 1944," which are as follows:

First Prize of \$1,000 to Yasuo

Kuniyoshi, of New York City, for "Room 110."

Second Prize of \$700 to Marion Greenwood, of New York City, for "Mississippi Girl."

Third Prize of \$500 to Doris Lee, of Woodstock, New York, for "Siesta."

First Honorable Mention of \$400 to Waldo Peirce, of New York City, for "Black-eyed Susans."

Second Honorable Mention of \$300 to Raphael Soyer, of New York City, for "Young Woman in Studio."

Third Honorable Mention of \$200 to Stuart Davis, of New York City, for "Arboretum by Flash Bulb."

Fourth Honorable Mention of \$100 to Horace Pippin, of West Chester, Pennsylvania, for "Cabin in the Cotton."

After the audience had been invited to see the preview of the exhibition in the galleries, the exercises were concluded by the singing of *God Save the King*.

THE POSITION OF THE ART MUSEUM IN SOCIETY

IN a recent publication, *The Art Museum Comes to the School*, by Lydia Powell, the author lists the following as the museum's aims and functions:

"First, it collects and houses works of art that are considered rare, unique, and of esthetic or intrinsic value. It must exercise knowledge and discrimination in choosing those things from the past which it judges best worth preserving. Sometimes it also selects from contemporary work what it considers of real merit and significance for the future.

"Secondly, the museum must arrange and exhibit its collections to the best advantage, since the museum building is not merely a place for safekeeping. This will apply not only to permanent collections, but to such loan exhibi-

tions as may be held from time to time.

"The art of showmanship has assumed such importance that it may be rated as the third major museum function. It is an aspect of the change that has taken place in museum philosophy since the nineteenth century. Formerly it was considered sufficient that a museum should possess objects of art, but it was no part of the museum's function to make a conscious effort to attract the public. It was assumed that the scholar, the student, and the connoisseur would come to the museum in any event. The general public was welcomed passively rather than actively.

"The fourth and last function of the museum was education, or the active dissemination of knowledge and appreciation in regard to the things it

owned or borrowed. The museums realized that it was not enough just to possess and collect for an elite few; to show, but never to explain. The growth of democratic society demanded more."

Have you visited the Carnegie Institute recently? If not, you will find that these functions have been admirably carried out in the administration of this great Pittsburgh institution. You may find here collections of esthetic and intrinsic value, arranged in such attractive fashion as to give you pleasure in viewing these treasures. You will find, too, if you visit the Institute at certain hours, that the children of the city and surrounding localities have already found that pleasure and instruction in the fields of art and science which may be found here.

Classes, lectures, and tours of the galleries for groups of both children and adults are carried on throughout the winter months. The regular free organ recitals—Saturday at 8:15 o'clock and Sunday at 4:00 o'clock—have already begun; and, for the children, there are story hours in the Central Boys and Girls Room of the Carnegie Library every Monday at 4:15 P.M.

As Miss Powel says in her book: "When the museums took upon themselves the duty of making their great possession intelligible, useful, and enjoyable to a wider public, education took its place as a museum function. It began modestly with bulletins, catalogues, public lectures, and docentry, undertaken by the curatorial staff. It has led to the organization of the educational departments which are found in the most active American museums today."

WITHOUT CAPITAL

It is impossible to stir a step in any direction which has been selected without capital: we cannot subside men, i.e., laborers, without it; we cannot sustain study or science without it; we cannot recruit the wasted energies of the race without it; we cannot win leisure for deliberation without it; we cannot, therefore, undertake greater tasks, that is, make progress, without it.

—WILLIAM GRAHAM SUMNER

CURRENT AMERICAN PRINTS

THE exhibition, "Current American Prints," is now being shown on the Balcony of the Hall of Sculpture. It opened at the same time as "Painting in the United States, 1944," but will continue for a longer period, or through December 31, 1944. The exhibition consists of one hundred and thirteen prints in various media: etching, aquatint, dry point, lithograph, silk screen, woodcut, engraving, linoleum cut, and block print. All the prints in the show were made within the last year and were selected from the Second National Exhibition of Prints held at the Library of Congress May 1 to July 1, 1944. It is interesting to note that a large number of artists represented in "Painting in the United States, 1944" also have prints in the exhibition on the Balcony.

The November issue of the CARNEGIE MAGAZINE will contain a review of the show.

CARNEGIE MUSEUM RECENT PUBLICATIONS

ANNALS VOL. XXIX

ART. 6—"Descriptions of Two New Salamanders from Peninsular Florida," by M. Graham Netting, Curator, Section of Herpetology, Carnegie Museum, and Coleman J. Goin, University of Florida. Price: 25 cents. Illustrated from drawings by A. Avinoff, Director, Carnegie Museum.

This paper describes the new rusty mud salamander and the narrow-striped siren in full.

ART. 7—"Critical Remarks on the Races of the Sharp-Tailed Sparrow," by W. E. Clyde Todd, Curator, Section of Ornithology, Carnegie Museum. Price: 10 cents.

An ornithologist reviews *nelsoni* and *altera*.

ART. 8—"The Canadian Forms of the Sharp-tailed Sparrow, *Ammodramus caudatus*," by James L. Peters, Museum of Comparative Zoology. Price: 10 cents.

The author attempts to prove that the *types* of *nelsoni* are based on less refutable examples of the breeding bird of the prairies and that Mr. Todd's *altera* is the name of the localized James Bay race.

PAINTING IN THE UNITED STATES, 1944

A Review of the Founder's Day Exhibition

BY JOHN O'CONNOR, JR.

Acting Director, Department of Fine Arts



As part of the Founder's Day celebration at the Carnegie Institute the Department of Fine Arts inaugurated the exhibition, "Painting in the United States, 1944." It is the largest and most inclusive showing

of current American painting ever displayed in Pittsburgh. It has probably the widest geographical distribution of artists of any American exhibition at the Carnegie Institute: there are three hundred and eleven paintings by three hundred and eleven artists. The exhibition was again, as last year, assembled under the difficulties of wartime conditions but, in accordance with the strict instructions of the Fine Arts Committee of the Carnegie Institute, "without interfering in any way with the war effort."

In its Founder's Day Exhibitions—commemorating the gift of the Carnegie Institute to the City of Pittsburgh by Andrew Carnegie—the Institute has always been interested in the showing of American art. There was a section devoted to American painting in each of the International Exhibitions of Contemporary Paintings, presented from the founding in 1896 through 1939, with the exception of the years of World War I. Of necessity, that section was limited to approximately one hundred canvases by well-known and established American artists. When World War II interrupted the International series, the Institute presented, in 1940, the Survey of American Painting, a review of the

story, past and present, of American art. The next year "Directions in American Painting" was organized, admission to which was restricted to American painters whose work had never been included in an International. Logical development then seemed to point to an invited exhibition that would include both the type of American artist included in the Carnegie Internationals and an equal or even larger number of the type of artist who had earned a representation in "Directions in American Painting." Thus came into being "Painting in the United States," presented on the occasion of Founder's Day, 1943. A plan of organization similar to that for last year was followed for "Painting in the United States, 1944." The exhibition offers a cross section in the various trends in American art and a survey of current painting in this country, for all the pictures have been done within the last five years, most of them within the last two.

Because all the paintings were invited by the Carnegie Institute, there was no Jury of Admission, but there was a Jury of Award to nominate seven monetary prizes. The Jury was composed of three art museum officials: Henri Marceau, Assistant Director of the Philadelphia Museum of Art; Daniel Catton Rich, Director of Fine Arts at The Art Institute of Chicago; and Gordon Bailey Washburn, Director of the Museum of Art of the Rhode Island School of Design, in Providence. John O'Connor, Jr., Acting Director of the Department of Fine Arts of the Carnegie Institute, was Chairman of the Jury. The Jury meeting was held in Pittsburgh on September 22.

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MISSISSIPPI GIRL BY MARION GREENWOOD
Second Prize of \$700

the winner of the First Prize, carrying with it an award of \$1,000, for his still life, "Room 110." The Second Prize of \$700 went to Marion Greenwood, also of New York; her prize-winning canvas is "Mississippi Girl." Doris Lee, of Woodstock, New York, was awarded the Third Prize of \$500 for her painting, "Siesta." First Honorable Mention, which includes an award of \$400, went to Waldo Peirce, of New York, for his flower piece, "Black-eyed Susans." Raphael Soyer, of New York, won Second Honorable Mention and \$300 for his interior, "Young Woman in Studio." Third Honorable Mention, with an award of \$200, was given to Stuart Davis, another New York artist, for his abstract, "Arboretum by Flash Bulb." Horace Pippin, of West Chester, Pennsylvania, received Fourth Honorable Mention and a prize of \$100 for his landscape, "Cabin in the Cotton."

The sole restriction on awards was that prize winners in last year's Founder's Day Exhibition were eligible this year only for awards of higher rank. Otherwise all paintings were eligible

for awards, regardless of honors received by the artists in previous Carnegie Institute exhibitions. With the exception of Yasuo Kuniyoshi and Raphael Soyer, all the prize winners for 1944 represent new names among the recipients of Carnegie honors.

Yasuo Kuniyoshi, who received First Prize, was born at Okayama, Japan, in 1893. He came to the United States when he was thirteen, and for many years has made his home in New York City and Woodstock. He studied at the Los Angeles School of Art from 1908 to 1910. In the latter year he went to New York, where he attended the school of The National Academy of Design and the Independent School of Art. In 1916 he entered The Art Students' League and became a pupil of Kenneth Hayes Miller. Formal study was supplemented by trips to Europe to study old masters, to his native land, and to Mexico on a Guggenheim Fellowship in 1935. Kuniyoshi now teaches at The Art Students' League and at the New School for Social Research. As part of his contribution to the war effort he has painted posters for the Office of War Information, written broadcasts for the Coordinator of Information, and presented to United China Relief the proceeds from a twenty-year retrospective exhibition of his work. This show was but one of many one-man presentations in New York and elsewhere. Kuniyoshi has exhibited in Carnegie annuals since 1930, and the present award is the third he has received at the Carnegie Institute. In the 1931 International he was awarded an Honorable Mention, and in 1939 Second Prize. He was the recipient of two awards in 1934, the Temple Gold Medal at The Pennsylvania Academy of the Fine Arts and Second Prize at the Los Angeles County Museum. In the American section of the Golden Gate Exposition at San Francisco in 1939 he took First Prize. Earlier this year he received a second award at The Pennsylvania Academy of the Fine Arts, the J. Henry Scheidt Memorial Prize, as

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well as a purchase prize at the Virginia Museum of Fine Arts in Richmond. Kuniyoshi is represented in the permanent collections of many American museums, including the Whitney Museum of American Art, The Museum of Modern Art, The Art Institute of Chicago, The Baltimore Museum of Art, Brooklyn Museum, Columbus Gallery of Fine Arts, Albright Art Gallery, Addison Gallery of American Art, Phillips Memorial Gallery, and The Detroit Institute of Arts, and in many private collections.

Kuniyoshi's painting shows the influences of his native Oriental strain, American upbringing and environment, and contact with the French. For subject matter he chooses still lifes, figures, and landscapes, but his main concern is with esthetic problems. With a sensitivity that is delicate, cheerful, animated, and colorful, Kuniyoshi has brought a subtle civility all his own to American painting.

The First Prize canvas is one of the sophisticated still-life grotesqueries at which Kuniyoshi excels, seen against the back of a green-framed door, on which the number 110 is painted on the opaque glass pane—furnishing the title. The various objects are arranged on a round-topped table, against which leans a homely, black, man's umbrella, tied into the rest of the composition by the tea rose on the table's edge. Also represented are a white vase, a crumpled sketch paper, a bunch of blue grapes, and a broken cast, of which the inside portion is seen. All these are silhouetted against a piece of red-brown cloth. The

colors are richly luminous yet delicate throughout, and the picture is marked by polished browns, whites, blacks, and grays, in the painting of which Kuniyoshi is a great master.

Marion Greenwood, Second Prize winner and one of two women among the honor recipients, spent a number of years in painting murals before turning to easel work. She was born in Brooklyn in 1909, and studied at The Art Students' League from 1924 to 1927, and at the Academie Callorosi in Paris from 1928 to 1930. She went to Mexico in 1932, studied the fresco technique of Rivera and Orozco, and painted in Taxco her first mural of Indian life. Almost immediately the Mexican Government commissioned her to do a fresco of Tarascan Indian life for the University of San Nicholas Hidalgo in Morelia. She was invited back to Mexico in 1934 to participate in the group mural decoration of the Mexico City Market Place and Civic Center. Under the auspices of the United States Treasury art project, she completed in 1938 a mural in the Social Hall, Westfield Acres Housing Project in Camden, New Jersey. For the Section of Fine



SIESTA BY DORIS LEE
Third Prize of \$500

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Arts, Federal Works Agency, in 1938-39, she executed a mural for the Post Office in Crossville, Tennessee. The Government then commissioned her to do a fresco decoration for the Community Building of the Red Hook Housing Project in Brooklyn, at which she worked in 1939 and 1940. Miss Greenwood's mural cartoons and designs have been exhibited at a number of museums in this country, but it has been only during the last three years, when she has devoted herself to easel painting exclusively, that her paintings have been invited for important annual painting exhibitions. Her first appearance at the Carnegie Institute was in 1943. At the present time she is one of fourteen artists working for the Medical Department Art Project of the Army Service Forces. The special subject assigned to her is thereconditioning of the wounded soldier in the general hospital.

Vitality is the chief feature of Miss Greenwood's painting, though she

also displays deep sympathy for all human creatures, an emotion expressed with honest craftsmanship. The results are lively, deft, rich in color—whether portrait, figure painting, town or stage scenes, or flowers.

Marion Greenwood's canvas shows the half-length figure of a young Negro girl from Mississippi, slightly turned from the spectator, and with her left elbow resting on the back of a chair. She wears a green blouse, pink slip, a flowered skirt with black background and red rickrack edging. The red handkerchief in her hands is loosely held, but the general pose indicates that this is only a momentary relaxation in the life of the energetic, high-strung, nervous subject. The head is beautifully poised on the lithe, graceful body, and beautifully painted.

Doris Lee, winner of the Third Prize, who was born in Aledo, Illinois, in 1905, did not take up painting seriously until after graduation from Rockford College, where she majored in philosophy. Having decided that art was her main interest, she went to Europe to study, becoming a pupil of André Lhote. Upon returning to this country she continued her training at The Kansas City Art Institute with Ernest Lawson and Anthony Angarola, and at the California School of Fine Arts in San Francisco with Arnold Blanch. She now lives in the art colony at Woodstock, New York. In 1938 she painted a mural in the Post Office Department in Washington, D. C., under the auspices of the Section of Fine Arts, Federal Works Agency. She has been exhibiting at the Carnegie Institute since 1934. The honors awarded Doris Lee include the Logan Gold Medal and First Prize at The Art Institute of Chicago in 1935 for the painting "Thanksgiving," Second Prize in "American Painting Today" at the Worcester Art Museum in 1938, and the Sennan Medal at The Pennsylvania Academy of the Fine Arts last year. Canvases by her have been acquired by The Metropolitan Museum of Art, Whitney Museum of American



BLACK-EYED SUSANS BY WALDO PEIRCE
First Honorable Mention with Prize of \$400

Art, The Art Institute of Chicago, Rhode Island School of Design, Albright Art Gallery, and Phillips Memorial Gallery.

Doris Lee's paintings are in the genre tradition, depicting with vivacity, charm, refreshing honesty, and good humor the homely or festive events of the life in her times. Her lively imagination gives her paintings an individual and original touch.

In both subject and treatment, Doris Lee's "Siesta" is reminiscent of the French painter Henri Rousseau in his more ambitious works of imaginary scenes in a never-never land. A leaf-crowned young Negress in a bright pink gown has kicked off her blue slippers and lies sleeping on an antique iron bedstead covered with an old-fashioned multicolored patchwork quilt and gay red, white, and blue pillows. The bed is placed in a field. The subject is surrounded by the things which have induced her to dream or which now quicken her slumbers—a fan, bowl of nuts, wine, half-read book, cherries, lily-of-the-valley perfume. At the foot of the bed she is guarded by a cock, at the headboard and on the ground by little speckled brown birds. Perhaps the lyre motif decorating the bed indicates that this is a fanciful scene that might occur only in the imagination. The picture is a departure into a new aspect of that field for this artist.

Waldo Peirce, to whom went the First Honorable Mention, was born in Bangor, Maine, in 1884, and was educated at Harvard University. He began to paint in Paris in 1911 at the Julian Academy. The following year he went to Spain and worked in Segovia with Zuloaga. During the early part of World War I, he drove in France for the American Ambulance Unit; upon our entry he was appointed to the intelligence division of the Army, in Madrid. After the war Peirce traveled



YOUNG WOMAN IN STUDIO BY RAPHAEL SOYER
Second Honorable Mention with Prize of \$300

widely, better known for his colorful personal escapades than his painting. He began to exhibit in the Carnegie Internationals in 1924. In 1930 he returned to this country with his wife and twin sons, who, with their younger sister, have become an institution in American art, so many gay, humorous, and tender pictures has he done of them. Peirce has had many one-man shows all over the country, including one at Pittsburgh in 1938. His work appears in the permanent collections of The Metropolitan Museum of Art, Whitney Museum of American Art, Addison Gallery of American Art, The Pennsylvania Academy of the Fine Arts, Brooklyn Museum, and the University of Arizona, as well as Harvard University. For the Section of Fine Arts, Federal Works Agency, he did murals in the Post Offices at Westbrook, Maine (1937) and Troy, New York (1939). In 1939 he won the First Purchase Prize at



ARBORETUM BY FLASH BULB BY STUART DAVIS
Third Honorable Mention with Prize of \$200

the Los Angeles County Fair National Exhibition of Water Colors, and in 1944 the First Purchase Prize in the exhibition, "Portrait of America," sponsored by the Pepsi-Cola Company and Artists for Victory, Inc.

Peirce's themes are simple and articulate, almost any familiar scene from the daily life of his native countryside, particularly the rustic life of sophisticated people returned to the soil. His color is rich and simple—full of air and light playing on soft-toned surfaces—and his paintings consequently are healthy, vivid, tumultuous—reflections of his own exuberant personality.

Black-eyed Susans are not the only flowers in Peirce's painting by that name. There are also Queen Anne's lace, goldenrod, and phlox in the large bouquet in the old-fashioned blue and white pitcher. The background shows that the table on which it rests stands on a red brick porch, with a flagstone walk beside an iris-bordered lawn which disappears into a wooded area. The white-footed kitten, which has jumped up on the brown cloth lying on the table, is the only sign of mobility, although the vegetation vibrates with life. The whole is a crystallization of a warm summer day at the height of the season, painted, possibly, in the

early morning before the sun has enervated the day.

Raphael Soyer, winner of the Second Honorable Mention, is a member of a family of artists. He was born in Borisoglebsk, in the Tambov district in Russia, in 1899, and was brought to this country as a child. Selling papers and working in factories by day, he attended evening classes at Cooper Union and later at The National Academy of Design. In 1922 he entered The Art Students' League, where he studied under Guy Pène du Bois. After selling two pictures to the Whitney Studios, Soyer turned from commercial art to painting as a career. He made a trip to Europe, and is now an instructor at The Art Students' League in New York. The honors awarded him include the Kohnstamm Prize at The Art Institute of Chicago in 1932, the Beck Gold Medal at The Pennsylvania Academy of the Fine Arts in 1934, Second Honorable Mention in the Carnegie International of 1939, the Harris Bronze Medal at The Art Institute of Chicago in 1940, and in 1943 an Honorable Mention in "America in the War," the Artists for Victory print show, the Temple Gold Medal at The Pennsylvania Academy of the Fine Arts, and the Third Clark Prize and Corcoran Bronze Medal at

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The Corcoran Gallery of Art. Besides the Whitney, the following museums own Soyer's work: The Metropolitan Museum of Art, Columbus Gallery of Fine Arts, Phillips Memorial Gallery, Addison Gallery of American Art, and the Oslo Museum in Norway. For the Kingsessing Postal Station in Philadelphia, the Section of Fine Arts, Federal Works Agency, commissioned him to do a mural, completed in 1939. He has been invited to Carnegie exhibitions since 1934.

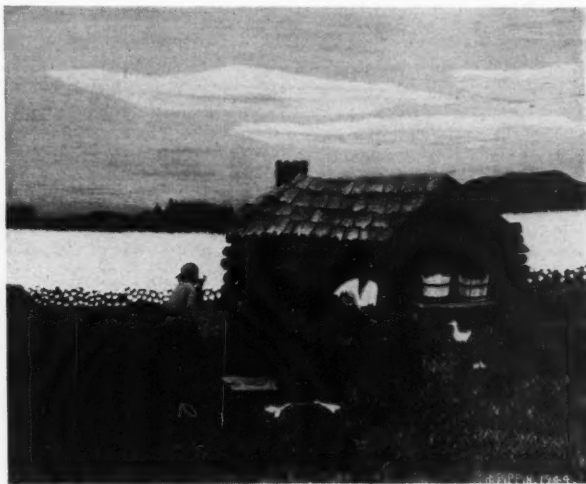
With Soyer it is people who come first, and his canvases are a series of sensitive, compassionate, frank, and intensely sincere studies of the little people and casual scenes of a great city. His work is distinguished by a warm feeling for humanity and by a vibrant suggestion of the atmosphere surrounding his subjects, set down with sympathy and dignity.

"Young Woman in Studio" by Raphael Soyer is low in key and has very little color. The interest lies in the ability the artist displays in catching the mood and impressions of that particular moment of studio life and in the masterly placing of the figure of the young woman in black dress and slippers, perhaps the artist's model, in a single-windowed corner of the studio—using for incidental interest simply a table with wine bottle, two small canvases set on the floor and turned to the wall, a statuette, alarm clock, and a sketch tacked against the wall.

The various members of the Soyer family have often been painted, and there are two por-

traits of Raphael Soyer in the exhibition, one of them with his twin, Moses, also an exhibitor.

Stuart Davis, who was awarded Third Honorable Mention, was born in Philadelphia in 1894, and was not quite nineteen when the famous Armory Show—the International Exhibition of Modern Art—opened in New York in 1913. He exhibited water colors in the American section, but of greater importance was the influence of that show as a whole upon him as a sympathetic expression of his own artistic bent. Davis studied with Robert Henri in New York and has remained in that city, with occasional trips to Gloucester, Massachusetts; Havana; and Europe. He executed murals for Radio City Music Hall in 1932, the Communications Building at the New York World's Fair in 1939, and at the studios of the Municipal Broadcasting Company of New York in 1939. He is also the author of numerous articles on modern, with emphasis on abstract, art. Museums in which he is represented include The Museum of Modern Art, Whitney Museum of American Art,



CABIN IN THE COTTON BY HORACE PIPPIN
Fourth Honorable Mention with Prize of \$100



JURY OF AWARD FOR THE CARNEGIE INSTITUTE EXHIBITION,
"PAINTING IN THE UNITED STATES, 1944"

The Jury met in Pittsburgh on September 22 to award prizes for the Exhibition, which opened on October 12 and will continue through December 10.

Front Row, left to right: GORDON BAILEY WASHBURN, Director, Museum of Art, Rhode Island School of Design; HENRI MARCEAU, Assistant Director, Philadelphia Museum of Art; DANIEL CATTON RICH, Director of Fine Arts, The Art Institute of Chicago.

Standing: JOHN O'CONNOR, JR., Acting Director of Fine Arts, Carnegie Institute.

Albright Art Gallery, Los Angeles County Museum, The Pennsylvania Academy of the Fine Arts, Phillips Memorial Gallery, Milwaukee Art Institute, Newark Museum Association, Fine Arts Society of San Diego, and The Library of Congress.

In his painting Stuart Davis abstracts in vivid and energetic accents the essence of the American scene viewed realistically. He imparts his particular meaning and feeling with a sequence of cadence, color, and rhythm.

Stuart Davis once said, "To many people a picture is a replica of a thing, or a story about some kind of a situation. To an artist, on the other hand, it is an object which has been formed by an individual in response to emotional and intellectual needs. His purpose is never to counterfeit a subject but to develop a new subject." "Arboretum by Flash Bulb," with its bright

circus colors, was inspired by, but is not a literal representation of, a botanical garden of trees. The real arboretum has served him chiefly as a point of departure for the creation of an abstract arrangement of lines, colors, textures, and shapes. In it the abstraction is perhaps carried to further limits than one usually associates with Davis.

Horace Pippin, recipient of the Fourth Honorable Mention, is a veteran of World War I. He was born in West Chester, Pennsylvania, in 1888, brought up in Goshen, New York, and, after working for several years at a number of different jobs, enlisted in 1917 and was sent to France. He was badly wounded, sent back to this country, and honorably discharged. Though Pippin did occasional drawings while in France, his first serious picture was a product of his long convalescence and had a war subject. He has painted

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steadily since that time, making a pictorial record of his war experiences and childhood memories, still lifes, and a variety of contemporary, historical, and religious subjects. His first recognition came through the late Dr. Christian Brinton, who arranged an exhibition for him at the West Chester Community Center in 1937. One-man exhibitions in Philadelphia, New York, Chicago, and San Francisco followed. Horace Pippin first exhibited at the Carnegie Institute in 1943. His canvases are included in the permanent collections of the Whitney Museum of American Art, Philadelphia Museum, The Pennsylvania Academy of the Fine Arts, Barnes Foundation, Phillips Memorial Gallery, and Albright Art Gallery.

Pippin may be classed among the American primitives—naïve and instinctive painters with an inner vision of burning intensity—although his work has shown increased power of visualization and artistic sensitivity in recent years. Clear, bold color, meticulous heed to detail, and deep emotional feeling characterize his painting.

The title of Horace Pippin's "Cabin in the Cotton" describes in brief his canvas. The most striking features in it are the small log cabin with dilapidated shingle roof set in a grassy area beside a field of ripe cotton; and the sunset sky, with three white clouds reflecting the ruddiness of the horizon, and the dome blue. In the foreground are the humble occupants of the cabin, dressed in their working clothes, the woman smoking a pipe and resting from her labors at the outdoor washtubs, the man strumming his banjo. A note of humor, unusual for Pippin, is the tug-of-war between the young fowl in the grass. The vividness, simplicity, picturesqueness, and naïveté of the painting bring to mind similar qualities found in Negro spirituals.

The prize awards are again this year, as last, indicative of the exhibition as a whole. This is not saying they are the same type of prize paintings as in 1943.

The exhibition this year is very different. But it so happens that the prize paintings bear the same relationship to the 1944 show as did the awards in 1943 to that exhibition. They may be taken as the epitome of the show, both as to type of painting and technique. A still life, a figure piece, a fantasy in landscape, a flower painting, an interior, an abstract, and a landscape with figures might very well mark the classifications of pictures in the exhibition.

However important the prizes may be, especially if they are truly representative rather than exceptional, the show itself is still the thing, and it stands or falls on the esthetic quality of the paintings in it and on whether or not it is a fair cross section of the various trends of current painting in the United States.

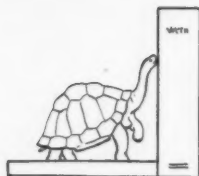
The idea—or perhaps it would be better to say the theory—of the exhibition was to present all types of art expression in painting in some such proportion as they had achieved a place in the field of art, and leave it to the public to make its own judgment of the value. That has the merit of being the democratic way. "Painting in the United States, 1944" aims to give the public an accurate report of what is going on in the field of painting. The public may or may not approve of the report, but the important point is whether or not the public has been given the facts on which to arrive at a judgment of the value.

During the period of the exhibition the galleries will be open on weekdays from 10:00 A.M. to 10:00 P.M. and on Sundays from 2:00 to 6:00 P.M. The exhibition will continue through December 10.

COMPETITION

The price which society pays for the law of competition, like the price it pays for cheap comforts and luxuries, is also great; but the advantages of this law are also greater still than its cost—for it is to this law that we owe our wonderful material development, which brings improved conditions in its train.

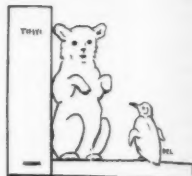
—ANDREW CARNEGIE



THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING

Curator of Herpetology, Carnegie Museum



THE PACIFIC WORLD Edited by FAIRFIELD OSBORN. New York: W. W. Norton and Co. 1944. 218 pp. \$3.00. Carnegie Library call no. 919 O29

PACIFIC OCEAN HANDBOOK By ELIOT G. MEARS. Stanford University: James Ladd Delkin. 1944. 198 pp. \$2.00 with cloth binding, \$1.00 in paper. Carnegie Library call no. 551.46 M55

THE RAFT BOOK: LORE OF THE SEA AND THE SKY By HAROLD GATTY. New York: George Grady Press. 1943. 152 pp., plus folded charts and tables. \$3.25. Carnegie Library call no. r 527 G23



THREE years of conflict have done immeasurably more to focus American attention on the Pacific than three centuries of effort by travelers, explorers, writers, and scientists. Dozens of scholarly books and

Twenty-eight experts—including Dr. A. Avinoff, Director of the Carnegie Museum—representing nine scientific institutions, were the principal contributors to this volume; a number of the regional chapters are credited to additional collaborators. The entertaining manner in which a wealth of information is presented is proof that science need not be dull, and is a tribute, as well, to the editorial perspicacity of Dr. Fairfield Osborn, President of the New York Zoological Society. Vivid comparisons enliven the pages—"Melanesians go in for clubs and secret societies with a fervor perhaps equalled only in the United States."

No one volume about the Pacific can do full justice to this watery hemisphere, which really merits Hollywoodian superlatives. In area alone, the Pacific is much greater than all the lands of the world combined. Already we find it difficult to remember the names of all the islands captured by our forces. Fortunately, the conquest of Japan will not necessitate amphibious assault on any great percentage of the Pacific islands, for there are 2,650 main islands and tens of thousands of islets and fragments.

The first eleven chapters treat the Pacific as a whole—its islands, explorations, climates, tides, stars, peoples, animals, and plants. These brief chapters should whet the appetite of many readers for the supplementary hand-

hundreds of timely pamphlets about it have appeared since Pearl Harbor. Three recent volumes, especially noteworthy for natural history content or usefulness to fighting men in the Pacific, have been selected for attention here. The avid background reader will find the Carnegie Library reading list, "The South Pacific," a useful guide to other wartime, and prewar, titles.

The Pacific World is the most readable introduction to the vast Pacific and its lands, peoples, animals, and plants thus far published. It was conceived by Childs Frick and Harold J. Coolidge, Jr., and sponsored by the American Committee for International Wildlife Protection, in the hope that information about Pacific animals would encourage their conservation. An overseas cousin of the crane, the crested kagu, is found only on New Caledonia, for example, and if it were exterminated there it would be as extinct as the dodo.

books now in preparation. We learn, for instance, that New Guinea, the second largest island in the world, boasts the world's largest butterfly and largest moth, and has 2,500 different kinds of orchids!

The latter half of the volume contains nine chapters, descriptive of various regions within the Pacific, each illustrated with a simplified map. These regional discussions are well done, and represent a nice balance of information on physical and cultural geography. The concluding pages are devoted to a tabular summary of facts about Pacific islands, and distribution charts for mammals, birds, and reptiles and amphibians.

This book has some faults, for it was prepared with war-induced rapidity; hence, it is not astonishing that it contains some factual errors, or that the nine colored plates, executed by excellent artists, vary in quality of reproduction. In view of the generosity of the publishers and contributors in enabling the *Infantry Journal* to publish a pocket-size, paper-bound, fifty-cent edition—for sale to men in the armed services only—it would be ungenerous of this reviewer to carp about peccadilloes.

Stay-at-homes will not find the small-print, fact-crammed *Pacific Ocean Handbook* exciting reading, but any service man interested in the physical phenomena of a Pacific locale will welcome it. The appendices alone, treating such matters as navigating distances, standard time, food plants, jungle pests, and sea food for the shipwrecked, are of tremendous practical value. The main part contains much scientific information upon volcanoes and earthquakes, tides, currents, winds, storms, temperature, precipitation, fog, and additional subjects, interlarded with good maps and diagrams. The 4½ ounce paper-bound copy is light enough to mail readily, and of convenient size for uniform pockets.

The Raft Book was written specifically for a small but heroic group of readers, "those who, without previous ex-

perience in navigation and without navigating instruments, find themselves in small craft in the open sea and who have to make their way to land." It consists of an attractively printed and illustrated paper-covered pamphlet, boxed with an ingenious combined world and star chart, and a large sheet of navigation tables. A seagoing edition, not available to the public, is packaged in a waterproofed envelope, for installation in rafts and lifeboats. The author, navigator of the Post-Gatty "Round the World Flight" in 1931, has studied the navigation methods of the oceanic Polynesians, who, in canoes scarcely larger than some life rafts, made interisland voyages of thousands of miles, long before our timorous ancestors dared "to venture out beyond the Pillars of Hercules into the Green Sea of Darkness, the Atlantic." The methods of navigating with a watch, a stick, a piece of string, and the materials provided, although unquestionably ingenious and suited to the needs of a man adrift, will be of less interest to the readers of the CARNEGIE MAGAZINE than the fascinating sea and sky lore also included. One excellent colored plate, for example, illustrates how a cloud may reflect the color of the green water of an atoll lagoon beyond the horizon, and how fixed clouds may also indicate distant land. The possibilities of finding land by scents and sounds are also discussed, and Gatty remarks that he has smelled New Zealand hay eighty miles offshore. Bird students will find the well-illustrated treatment of sea birds as indicators of land absorbing reading, the identification of critical species being facilitated by five plates by the well-known bird artist, Frances Lee Jaques. Pelagic creatures are discussed briefly, with emphasis on fishing techniques and edibility. Ammonia-laden shark fillers become edible if towed astern, and then dried.

If I were on a distant isle, these three volumes would certainly be included in my six-inch shelf of essential books.

THE PORCELAIN OF KINGS

The Manufacture of Sèvres was an Art and a Mirror of Fashion

DURING his lifetime C. D. Armstrong, a trustee of the Carnegie Institute, presented to the Carnegie Museum fine examples of porcelain, furniture, and ancient glass. Among these gifts was a breakfast set of eight pieces of Sèvres china that belonged to and was used by Louis Philippe of France. This set in the porcelain of kings is on display in the Museum's Gallery of Useful Arts, and brings to mind the luscious coloring and ultimate skill of the porcelain factories that sprang up in Europe during the course of the eighteenth century, particularly at Meissen and Sèvres. There were others, of course, but these two stand out conspicuously as patterns for the rest.

Vincennes, founded in 1740, was the birthplace of the Royal French porcelain factory of Sèvres; it was established within the precincts of the palace in the old Royal Chateau of Vincennes through the influence of the Comte de Vignori on Louis XV. There is no doubt that the King looked on the enterprise with pleasure and also took a considerable financial interest in the factory from the beginning; and the distinguishing mark of the china was always, apparently, the double interlacing Ls of Louis XV. After one failure, the factory was reconstituted in 1753, the King taking one third of the shares, and virtually assigning to Vincennes the monopoly of fine porcelain-making throughout his kingdom. Two years later the whole concern was transferred to Sèvres, which lies between the royal palace of Versailles and Paris. There it has remained ever since.

In 1759 Louis XV became sole proprietor, and, under royal management, the ware, which had already reached perfection before the removal from Vincennes, was even more closely protected, to the discouragement of all

other porcelain enterprise in France. The royal factory, however, was never a success financially, probably because of the enormous expense of the materials, and also because it was always regarded more as a royal hobby and amusement than as a commercial industry. One order by the king will serve to illustrate the wanton extravagance of the period: the china flowers that decorated the chateau of Madame de Pompadour were valued at thirty-two thousand pounds!

French porcelain is always full of interest to the student and collector because, beyond the intrinsic merits of the material and the marvelous technical skill displayed in the finest examples, it was the basis for the experiments for the earliest English porcelains and in translucency and brilliance excels all the hard porcelains, including the German. A beautiful, soft, creamy white ware, with a rich glossy glaze, velvety to the touch, the soft French porcelain made at Sèvres was suited by its tone to serve as a background for enamel painting. The glaze is so soft that enamels could sink in and become incorporated with it, and since it has such a luminous brilliance, they almost give the impression of underglaze.

Soft-paste porcelain, such as Sèvres, is composed of a large portion of glass or grit, with a small portion of chalk, and its luscious glaze is rich in lead. The French porcelain of this paste was difficult and costly to manufacture. The hard-paste porcelain, such as the German and English, has bone ash added to the formula, and is cheaper and simpler to make. It was only because the King had almost unlimited financial resources that he could carry on the precarious early manufacture of Sèvres, but those pieces made between the late 1750s and 1763 are a justification of all

that unlimited expenditure and the highest technical skill could accomplish. One china historian, indeed, goes so far as to call these pieces the most skillful works of their kind ever produced. The Sèvres of this period has a tender, translucent quality, and the beauty of the colored grounds shows marvelous technical skill and perfectly embodies the taste of the period.

The shapes of the vessels turned out by the Sèvres factory were plain and simple, to allow as much room as possible for the sumptuous grounds and brilliant enamel colors, thus making a virtue of the necessity of keeping away from sharp relief in dealing with a soft paste. The factory imported famous French artists and sculptors to do the decorating, and they were very skillful, not only in their designs, but in artfully covering any little flaw in the firing. The extraordinarily successful imitation of scenes and flowers, which were painted in their natural colors, proves that the craftsmen of the factory had the command of a wide range of colors at an early period. Boucher and Falconet, among others, introduced charming decorations and models to the ware.

The chief productions of the factory were entirely expensive luxury wares for the upper ranks of society, not only in France but in all Europe. Dinner, tea, and coffee services; jardinières, flowerpots, small vases and potpourris, snuff boxes, and delightful groups and figures in very beautiful unglazed biscuit were some of the products in this porcelain that was too fragile and too costly for large pieces or for the wares of everyday use. One of the specialties of Sèvres were porcelain flowers, among which were the famous examples so cunningly modelled, painted, and perfumed that on a celebrated occasion Louis XV himself, on being taken into Madame de Pompadour's hothouse filled with them, was completely surprised as to their real nature. During this time the favorite of the King took a deep interest in the work of the fac-

tory, exerting a favorable influence for it on Louis, and even providing designs. She was, moreover, a liberal purchaser. For this liberality and interest one famous ground-color was named Rose Pompadour.

With the discovery in 1768 of beds of kaolin in France, there commenced the decline of the beauty of Sèvres porcelain. In fact, from an artistic point of view, the zenith was passed in 1760. Never again was anything produced so delicate and beautiful as the early soft-paste ware at Vincennes and Sèvres.

TALKS ON "PAINTING IN THE UNITED STATES, 1944"

THE Department of Fine Arts announces a series of three talks on the exhibition "Painting in the United States, 1944." They will be given in the Carnegie Lecture Hall on successive Tuesday evenings at 8:15 P.M.

The first, on "Values in an Art Exhibition," will be given by Ralph M. Pearson, artist, author, and Director of the Design Workshop, on Tuesday, October 31.

The second talk, "The Road to Tomorrow," will be presented by William M. Milliken, Director of the Cleveland Museum of Art, on Tuesday, November 7.

Dudley Crafts Watson, Extension Lecturer at The Art Institute of Chicago, will give the third talk, "Today and Tomorrow in American Painting," on Tuesday, November 14.

All the talks will be illustrated by paintings taken from the exhibition for the occasion.

The lectures are open to the public.

THE RICHES OF SLEEP

Blessings on him who invented sleep, the mantle that covers all human thoughts, the food that appeases hunger, the drink that quenches thirst, the fire that warms cold, the cold that moderates heat, and, lastly, the general coin that purchases all things, the balance and weight that equals the shepherd with the king, and the simple with the wise.

—CERVANTES



THE GARDEN OF GOLD



WHEN Dr. Robert E. Doherty, President of the Carnegie Institute of Technology, opened his mail on the morning of September 25 he found, to his delight, an anonymous letter from a member of the Tech faculty, enclosing five \$100 bills as a contribution to the 1946 Endowment Fund. The letter was phrased in a gracious and dignified manner, eloquent of the devotion felt by the donor for Carnegie Tech. To read it would bring gratification to every friend of the institution, and it would be printed here in full if such procedure were not contrary to the donor's wishes. President Doherty has already expressed publicly to the anonymous faculty member—through the medium of the "Faculty Bulletin"—his gratitude and that of the Trustees for this extremely generous and deeply appreciated gift; and it is fitting that the Garden of Gold should do the same.

Another generous contribution for the general endowment fund has also come in since the last report in the Garden of Gold: \$100 from George J. Sable. These two contributions, totaling \$600, and others to the general endowment, add to the basic working fund at Carnegie Tech. We are glad to acknowledge here, for the same purpose, further contributions of two \$25 Series F United States Savings Bonds which have come from Charles A. Vana, also a \$25 Series F Bond from Mr. and Mrs. David Y. Liversidge, and \$179.50 from the following alumni:

William L. Barr, Eliza Dickey Blair, Lt. Ennios J. Bocchicchio, S. F. Eannarino, Otto Ehlers, David J. Giles, H. G. Haynes, Mr. and Mrs. Ralph E. Kramer, Lloyd W. Mergenthaler, Mr. and Mrs. Philip Morrison, Stuart J. Myers, Hardy W. Smith, Mrs. Charles R. Travis, and Estelle Wheelless. The Alumni Fund for Greater Interest in Government has also received added

impetus during September by the gift of W. C. Winning of two \$100 Series F United States Savings Bonds. Lt. William O. Zimmerman has also contributed \$20 to this fund, and Major John T. Bohn and Mary L. Proelochs have each contributed \$10.

Miss Louise Endicott, a Carnegie Library School alumna, has contributed a \$25 Series F Bond for the William Philpot Greer Student Loan Fund of the Library School. This is the first contribution received for this fund since it became eligible for the 1946 Fund.

In the CARNEGIE MAGAZINE for June 1944 an announcement was made of the establishment by Charles C. Leeds, Professor Emeritus of Management Engineering, of the Management Engineering Research Fund. By action of the trustees and Dr. Doherty, the fund was approved as a part of the Endowment Fund, which means that gifts made to it will participate in the offers of the Carnegie Corporation of New York and the Buhl Foundation of Pittsburgh. These offers are, briefly, that, in the case of the Carnegie Corporation, should Carnegie Tech raise \$4,000,000 by June 30, 1946, that sum will be met with double the amount, or \$8,000,000, by the Corporation. In the case of the Buhl Foundation, their generous offer is to match \$333,333, if it can be raised between June 24, 1943, when they made their proposition, and June 30, 1946. Professor Leeds' initial gift of \$1,500 has been augmented this month by \$25 each from A. David Scheinman, Harold B. Cheswick, and Lawrence E. Dempsey, as well as by gifts from William N. Breswick, Robert P. Greiner, Edward M. Griswold, Thomas F. Shea, and Edward Wendels, Jr., totalling \$37.

Nicholas F. Teresi, an engineering alumnus, has contributed a \$25 Series F United States Savings Bond to the

William L. Marks Memorial Scholarship Fund, and Chester C. Williamson has sent in \$5. The Class of 1917 Engineering Scholarship Fund has received \$10 from Lewis P. Bilotta and E. Clifton Wilson. The Fine Arts Aid Fund has been increased by \$52 from Mr. and Mrs. George A. Brink, Virginia C. Hecht, and Catherine M. Wiegel.

The Hower Memorial Fund has received \$10 each from the following alumni: James A. Darnell, J. W. Dashiell, Jr., and George H. Winslow. James L. Cullen has given \$50 to the John H. Leete Memorial Scholarship Fund; and the Printers' Scholarship Fund has been increased by \$25 from E. C. Britt and by \$10 from Harold Quell; the Chemistry Department Research Fund has been increased by several gifts, one from Clarence H. Weissenstein and the rest anonymous, totalling \$69.50.

The Lynn Patterson Memorial Scholarship Fund has received \$5 from Mrs. Max R. Domras; the Parry Memorial Fund has received \$10 from Barbara E. Newton and \$5 from Helena Buxbaum Kuklewicz; Edward E. Hawkins has sent in \$10 for the Clifford B. Connelley Memorial Scholarship Fund; and the Crabtree Memorial has been augmented by \$25 from J. B. Sprague and by \$10 from Lt. Donald E. Thomas.

Mrs. J. M. Murdoch, Mrs. Margaret W. Norman, and Ruth H. Reiss have contributed \$15 to the Fales Memorial Scholarship Fund; Ruth E. Brooks has sent in \$10 for the Graham Memorial Scholarship Fund; and the Mott Memorial has received \$12.50 from Louis L. Lenchner and Clarence H. Weissenstein. The Secretarial Scholarship Fund has also been increased this month—by \$12 from Mrs. E. M. Belknap, Olga Gojdics, and Mrs. Ross W. Thompson.

Adding all these gifts to those previously acknowledged for the 1946 Endowment Fund of the Carnegie Institute of Technology, makes a total for that fund, as of September 30, 1944, of \$2,466,786.95.

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